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AIA Wisconsin
2001
Volume 72, Issue 3

Residential Projects

Residential Directory

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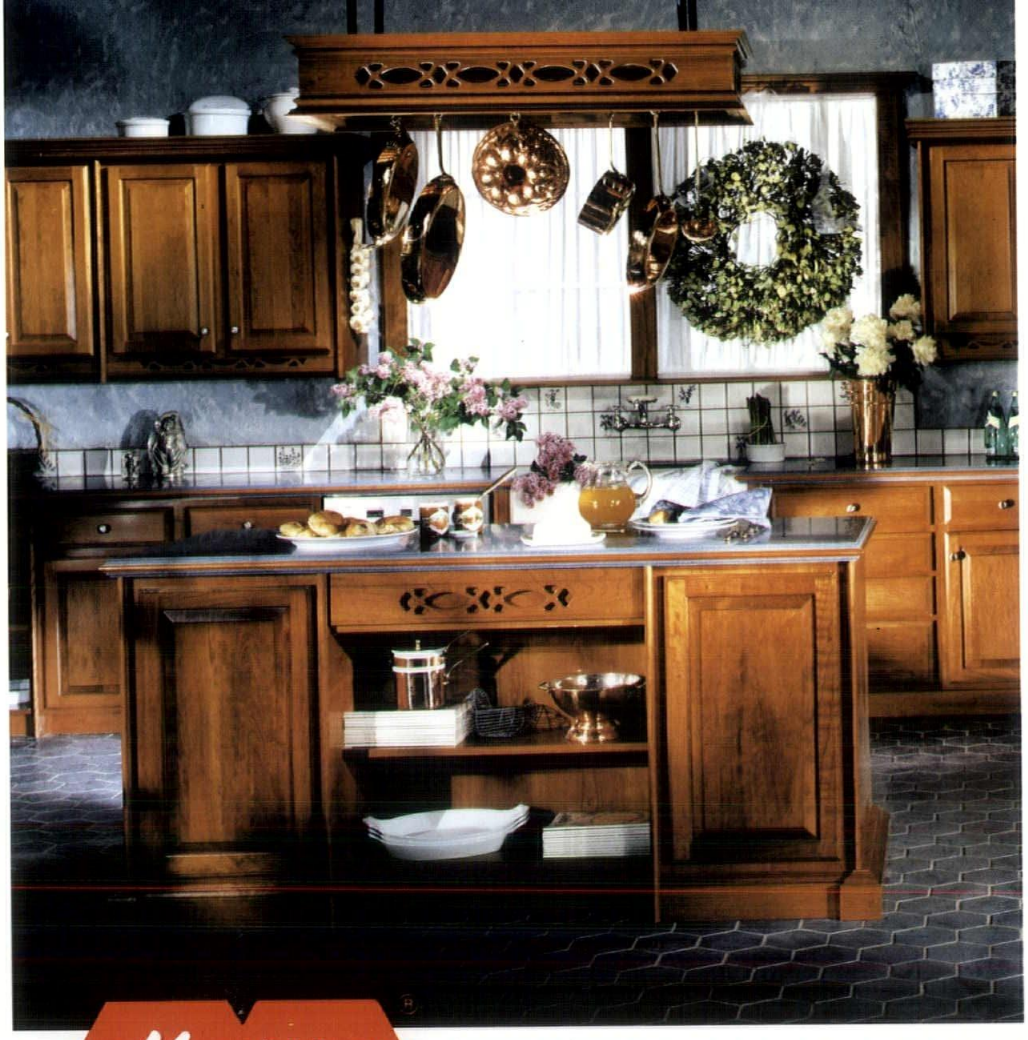

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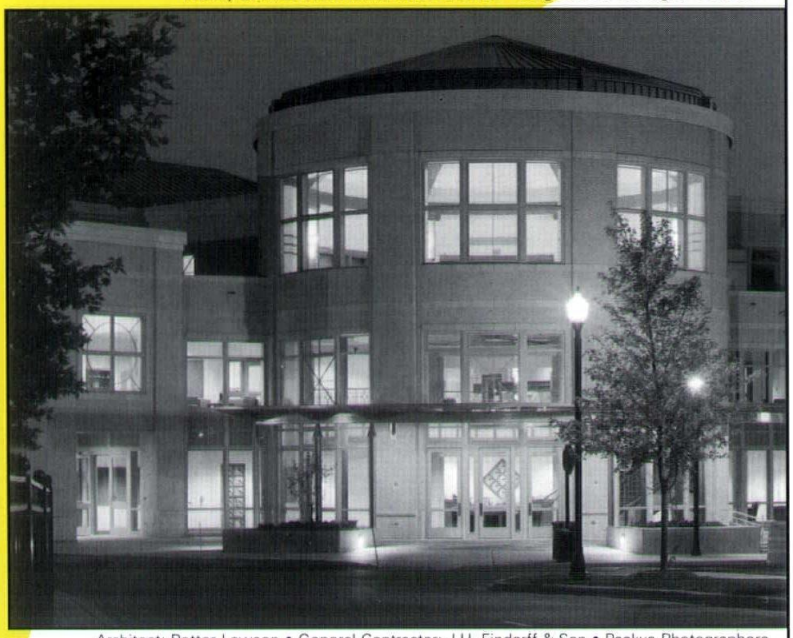

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"Just because we can, doesn't mean we should."

I recently purchased a book by Lester Walker called "a little house on my own." It is an absolutely charming book on homes and shelters 350 square feet or less. It features 47 tiny homes that celebrate our basic need for shelter, a place to raise a family and an opportunity for artistic expression.

I wonder how most of us have complicated our lives to the point that we have obscured our perception of these basic principles and needs. As we struggle with building covenants, zoning regulations, new exciting building materials and how to keep pace with our neighbor, our society has encouraged us to loose this vision.

Currently, we should all be aware of the energy crisis in California. A study ought to be completed on the amount of unoccupied residential space on the west coast. Will it suggest that we are not using our natural resources wisely? Or, will it suggest that our natural resources are consumed mostly by those who can afford the extra space, leaving some without?

While you contemplate this, let me present you with the following challenges:

- Let us control the amount of space we actually use and absolutely need. Keep in mind that the use of natural resources and energy in homes starts with processing the raw materials and only ends when the homes are completely gone.
- Let our designs express our need for basic shelter, artistic impression and wise use of our natural resources.
- Let us select building materials, systems and technology that will stand the test of time and are appropriate for the region. Select those that will consume the least amount of energy to process, maintain and dispose.

As you use this publication to research or simply inform yourself of the numerous and very talented designers, architects and builders, keep in mind that with their help we can curb society's need to be wasteful. Call me idealistic, but we all have to start somewhere.

Kelly B. Thompson, AIA

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Selecting an Architect for Your Residential Project

Many of us think of architects only in terms of large-scale or commercial design projects. However, architects are taking on an increasing amount of residential work with successful results.

So, when you decide to add on to your home or build a new one, consider working with an architect to achieve a custom design that will reflect your individual requirements and desires.

Why use an architect?

Architects are trained in the art and science of designing spaces to meet human requirements. They understand the relationship of space to human needs and can create harmony between interior and exterior and between new and existing spaces.

How can an architect help me achieve my goals?

After a thorough exchange of ideas, the architect can accurately translate your individual requirements into the form of a house plan. Because architects are sensitive to land conservation issues and are familiar with applicable building codes and zoning regulations, they can place the structure in the most advantageous position on your site.

Architects also can furnish a complete set of drawings and specify the materials going into the structure in such detail as to allow several contractors to submit competitive bids on the project.

As your agent during the construction phase of the project, the architect can help you evaluate the bids received and assist you in selecting a contractor.

Architects are actively involved in construction and can help protect your interests during the construction phase by documenting that your home is being built in accordance with approved plans and specifications.

How do you begin the process of selecting an architect?

Selecting an architect is not unlike selecting a doctor, dentist or attorney. Friends and business acquaintances can be a key source of information. A reliable way to select an architect is to seek recommendations from people whose judgment you respect.

As you ask for recommendations, one or several architects may emerge as strong candidates for your project. Make appointments to interview the leading contenders. Visit their offices; you will pick up valuable information on each architect's approach to design. You can view slides and photos of their work. You may also wish to visit some of their projects. At the project sites, talk to the owners, particularly if they were the architect's clients. Also, contact the references each architect has provided.

When you are viewing slides and photos or visiting projects, remember that your requirements are yours alone. Your needs and desires are different; and the resulting design solution will be as well.

After I've talked with several architects, how do I make the final selection?

Of course, you must like the architect's work. The architect also should show genuine enthusiasm for your project. An equally important consideration is simply how well you and the architect get along. Do you communicate freely with each other?

The importance of good "chemistry" between architect and client cannot be over-emphasized. Competence, interest and chemistry are major considerations in making the final selection.

Once you have made your selection, you and your architect should discuss your requirements and expectations thoroughly. Make sure you approach budget and time requirements realistically. The architect should tell you more about their firm and their methodology.

You and the architect should agree on the professional services they will perform as well as the responsibilities you will undertake. The more information you exchange at this point, the smoother the project will run and the closer the result will come to meeting your requirements and expectations.

A contract between you and your architect will finalize the selection process. The use of a written contract is advised; oral agreements and understandings can suffer from faded memories.

By using this approach, you will be on the way to a successful project; one that will give you great satisfaction for years to come.

The accompanying directory contains a listing of AIA Wisconsin member-owned firms that have indicated an interest in residential projects. Following the directory of architects, information is provided on the steps involved in a typical project *plus* questions that you should ask yourself and your architect to help you get started.

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The Steps Involved in Design and Construction

Design and construction projects involve several steps. Typically, projects go through the following six phases. However, on some projects several of these steps may be combined or there may be additional ones.

Step 1
Programming/Deciding What to Build

The homeowner and architect discuss the requirements for the project (how many rooms, the function of the spaces, etc.), testing the fit between the owner's needs, wants and budget.

Step 2
Schematic Design/Rough Sketches

The architect prepares a series of rough sketches, known as schematic design, which show the general arrangement of rooms and of the site. The homeowner approves these sketches before proceeding to the next phase.

Step 3
Design Development/Refining the Design

The architect prepares more detailed drawings to illustrate other aspects of the proposed design. Floor plans show all the rooms in correct size and shape. Outline specifications are prepared listing the major materials and room finishes.

Step 4
Preparation of Construction Documents

Once the homeowner has approved the design, the architect prepares detailed drawings and specifications, which the contractor will use to establish actual construction cost and build the project. These drawings and specifications become part of the building contract.

Step 5
Hiring the Contractor

The homeowner selects and hires the contractor. The architect may be willing to make some recommendations. In many cases, homeowners choose from among several contractors they've asked to submit bids on the job. The architect can help you prepare bidding documents as well as invitations to bid and instructions to bidders.

Step 6
Construction Administration

While the contractor will physically build the home or addition, the architect can assist the homeowner in making sure that the project is built according to the approved plans and specifications. The architect can make site visits to observe construction, review and approve the contractor's applications for payment, and generally keep the homeowner informed of the project's progress. The contractor is solely responsible for construction methods, techniques, schedules and procedures.

To ask yourself *before* you get started

1. Describe your current home.
   What do you like about it?
   What's missing?
   What don't you like?
2. Do you want to change the space you have?
3. Do you want to build a new home?
4. Why do you want to build a house or add to or renovate your current home?
   Do you need more room?
   Are children grown and moving on?
   Is your life-style changing?
5. What is your life-style?
   Are you at home a great deal?
   Do you work at home?
   Do you entertain often?
   How much time do you spend in the living areas, bedrooms, kitchen, den or office, utility space, etc.?
6. How much time and energy are you willing to invest to maintain your home?
7. If you are thinking of adding on, what functions/activities will be housed in a new space?
8. What kind of spaces do you need, e.g., bedrooms, expanded kitchen, bathrooms, etc.?
9. How many of those spaces do you think you need?
10. What do you think the addition/renovation/new home should look like?
11. If planning a new home, what do you envision in this home that you don't have now?
12. How much can you realistically afford to spend?
13. How soon would you like to be settled into your new home or addition? Are there rigid time constraints?
14. If you are contemplating building a home, do you have a site selected?
15. Do you have strong ideas about design styles?
    What are your design preferences?
16. Who will be the primary contact with the architect, contractor and others involved in designing and building your project? (It is good to have one point of contact to prevent confusion and mixed messages.)
17. What qualities are you looking for in an architect?
18. How much time do you have to be involved in the design and construction process?
19. Do you plan to do any of the work yourself?
20. How much disruption in your life can you tolerate to add on to or renovate your home?

Once you have answered these questions, you will be better able to talk with an architect. The more detailed information you give, the easier it will be for the architect to address your needs.

To ask your architect

1. What does the architect see as important issues or considerations in your project? What are the challenges of the project?
2. How will the architect approach your project?
3. How will the architect gather information about your needs, goals, etc.?
4. How will the architect establish priorities and make decisions?
5. Who from the architecture firm will you be dealing with directly? Is it the same person who will be designing the project? Who will be designing your project?
6. How interested is the architect in this project?
7. How busy is the architect?
8. What are the steps in the design process?
9. How does the architect organize the process?
10. What does the architect expect you to provide?
11. What is the architect's design philosophy?
12. What is the architect's experience/track record with cost estimating?
13. What will the architect show you along the way to explain the project? Will you see drawings or sketches?
14. What services does the architect provide during construction?
15. How disruptive will construction be? How long does the architect expect it to take to complete your project?
16. What sets this architect apart from the rest?
17. How does the architect establish fees?
18. What would the architect expect the fee to be for this project?
19. If the scope of the project changes, how will additional fees be determined?
20. Do you have a list of past clients that the architect has worked with?

Project	**Reedsburg Residence**
Location	**Reedsburg, Wisconsin**
Architect	**Dan L. Fuller, AIA**
Contractor	**Muchow Builders**

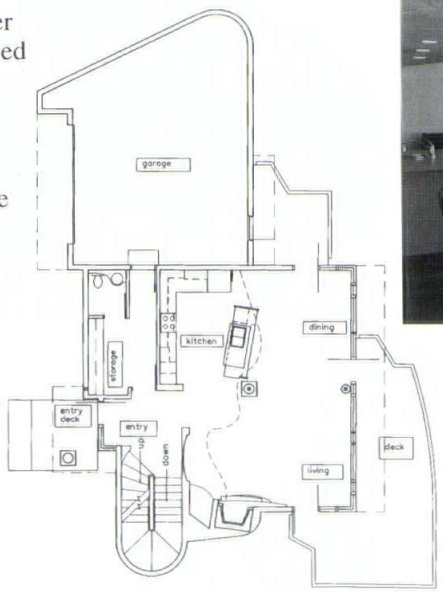
The clients wanted to create an exciting house for their family with open living spaces, views of the surrounding hillsides and private sleeping areas.

The house is sited on a steeply sloped, wooded hillside with views to the east. The three-level solution integrates the site's natural slope with massing changes from solid (public) to open (views) as the house responds to the landscape, reinforcing the dialog between architecture and nature. The house opens to the site on all levels with expansive windows, doors and balconies allowing the interior spaces to become part of the natural wooded site. In contrast, the views to the public street are limited and selective. Sleeping areas located on the upper and lower levels offer privacy, while living spaces occupy the main level of the house.

The lower level (children's area) provides two bedrooms with exterior decks, bath and laundry. The main level of the house contains the entry, kitchen, dining, living space and garage. The upper level houses the reading area and master bedroom. The openness of the plan and transparency of the east elevation respond to the desire for views of the surrounding hillsides while allowing the sun to warm interior spaces on cold winter days. A central stair that is expressed in the exterior forms of the house connects the three levels of the house.

Exterior materials consist of square edge, vertical cedar siding and concrete. The site remains natural with accents of flowering shrubs. Interior materials consist of floor tile, maple flooring, stained concrete floors, maple cabinetry, plaster walls and cedar and plaster ceilings.

Photography: Roback/Fuller



Project	**The Clasen Addition**
Location	**Shorewood, Wisconsin**
Architect	**Genesis Architecture & Planning**
Contractor	**Daniel Ward Construction, LLC**

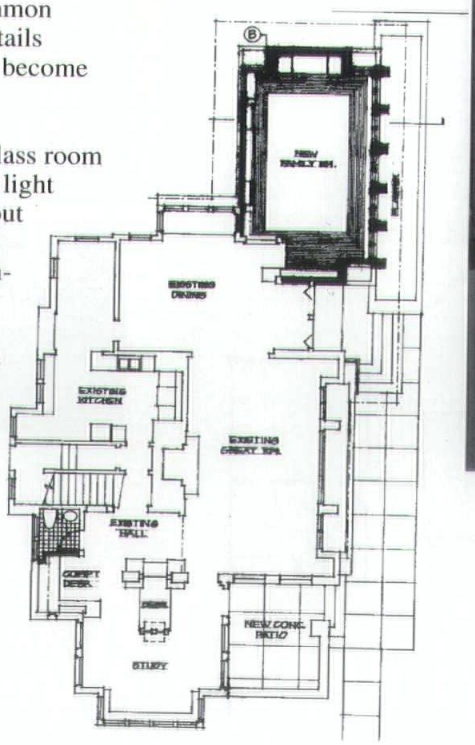
The 1915 sprawling Shorewood house, characteristic of Prairie School architecture, was in need of renovation. The client did a lot of early restoration work themselves and eventually enlisted professionals to add a new family room, install stained glass fixtures, oak bookshelves and cabinetry. Another area needing work was the front study.

The new family room required a delicate connection to the existing dining area due to site constraints and existing structural form. The family room was capped with a low spreading hip roof with a fascial line that tied into the existing fascia trim at he great room windows. The deteriorated front porch was replaced with a new one, capping it off with a cut-stone sill that established a base line which extended in the form of low horizontal brick planters off the existing great room and the new family room.

With its skylight and wood trimmed ceiling, the family room is a seamless addition inside and out. It has a gentle tray ceiling with bands of wood trim and inset stained glass light fixtures. Built-in cabinetry with common cornice heights and trim details integrate into the room and become part of the architecture.

A combination of stained glass room dividers, ceiling panels and light fixtures integrated throughout the home bring color and sparkle to the subdued earth-toned walls, floors and woodwork. The art glass pieces throughout the house are small sconces, dramatic panels and torchieres.

Photography: Kenneth C. Dahlin, AIA



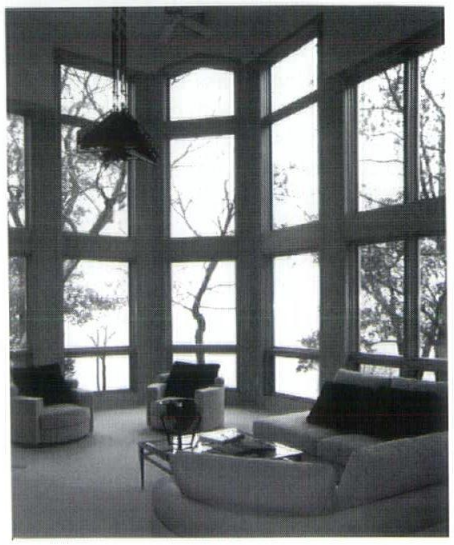
Project	**Private Residence**
Location	**Town of Oconomowoc, Wisconsin**
Architect	**Sunarc Studio**
Contractor	**Klapperich Builders, Inc.**

The owner, an empty-nester, required separation of family and guest living. The lower level allows this separation. The first floor allows all the main rooms to be on one level, with the ability to take full advantage of lake views. The exterior was specified to be maintenance-free and include a four-car garage.

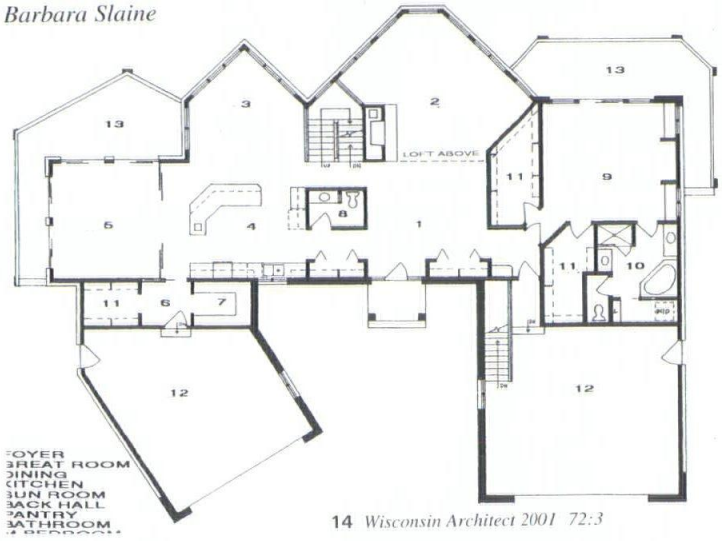
The lot sloped up slightly from the road to a building pad and then down to the lake.

The main objective was to allow as much perimeter of the building surface to face the lake, which created a zig zag form. This allowed all the major first floor rooms to have as many lake views as possible. The road side of the residence is very simple so as to relate to the neighboring structures. The garages were split into two because of the site constraints and the massing of a four-car garage would have overpowered the house.

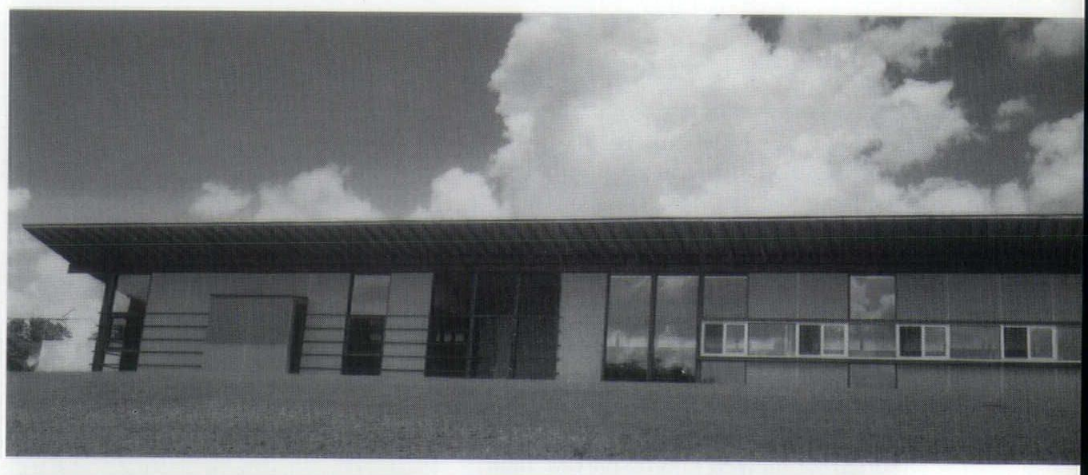
The exterior materials of brick and stucco were chosen to ground the house into its landscape and allow the mature trees to shield it from the lake. The materials also provide a maintenance-free interior with large windows to take advantage of every angle. Aircraft gable railings were used for minimal view obstructions. A second-floor loft allows for a getaway office with high views over the great room to the lake.



Photography: Barbara Slaine



Project	**Champion Residence**
Location	**Hartford, Wisconsin**
Architect	**Vetter Denk Architects**
Contractor	**RP Custom Homes**



The client requested a house design that would take advantage of the natural vistas and be unobtrusive to the landscape, while working with a limited budget in a two-thousand square foot framework. The house is well-crafted and of simple, solid materials and is suited to the client's casual life-style.

Influenced by the simplicity of its rural Wisconsin neighbors, this residence is very honest about its purpose and materials. The house doesn't compete with nature or the surrounding farm buildings. Instead, it quietly finds its place among them.

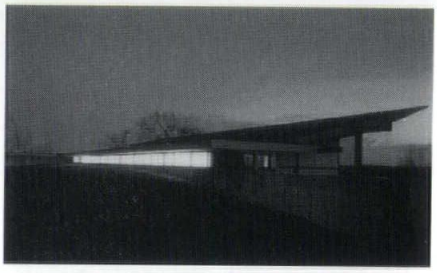
Nestled into the hillside by an exposed concrete wall, the house is barely visible from the road.

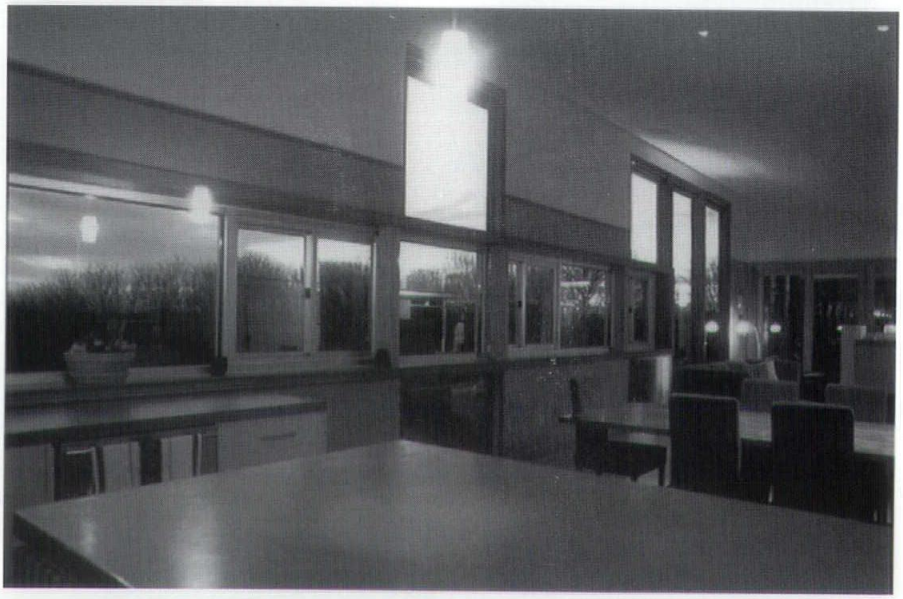
In contrast, the long narrow plan opens to sunlight and views along the entire length of its southern exposure.

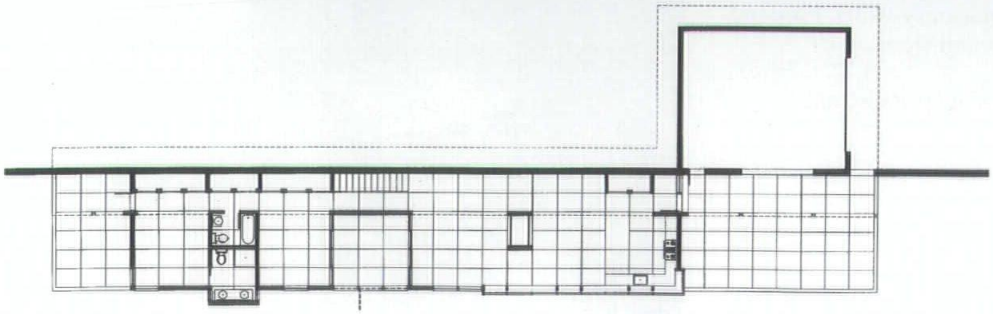
The house uses transitional space and an operable enclosure to blur the distinction between indoors and out.

"Raw" materials, such as sandblasted glass, aluminum, particle board and poured concrete, were brought into the home as a nod to its agrarian environment.

Photography: Scott Paulus







Project	**Building for a Collector**
Location	**Southern Wisconsin**
Architect	**KEE Architecture, Inc.**
Contractor	**A & N Construction**

An outbuilding to house a varied and evolving historical collection of motorcycles, music machines, boats, fishing equipment, Native American artifacts, and vintage toys and tools, it is inset into a hillside overlooking a river valley in Southern Wisconsin.

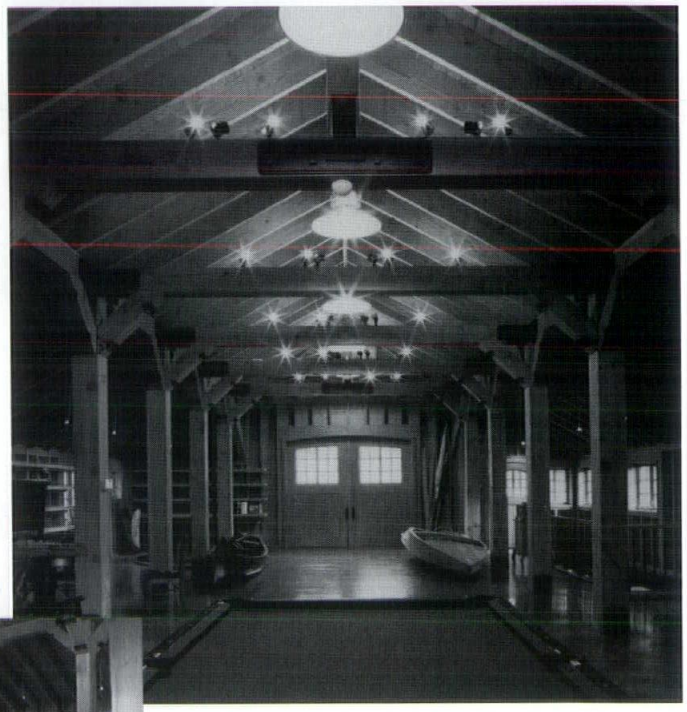
Open loft spaces on the upper floor house the collection. A restoration workshop is on the ground floor. Collections accumulate over time, are sorted, organized and displayed, then are put away and forgotten, to be rediscovered later. The structurally expressive space of the timber frame and the use of traditional construction materials and techniques contribute to a sense of memory and of discovery.

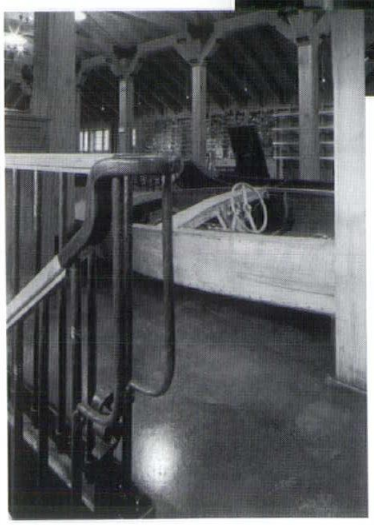
Heavy framing provides character of materiality and substance. Wrought steel is prominently exposed for structural connectors with well-worked copper for handrails. Oversized 2x framing is expressed on the interior walls and roof. Battered stone walls visually brace the structure as it eases into the hillside. Prairie grasses and wildflowers provide a natural setting while absorbing rainfall before it becomes runoff.

This design attempts to provide an appropriate atmosphere for the accumulation, housing and display of vintage objects and antiques. The intended effect is experiential; there is a connection between the use of the building and the sense of discovery that attends collecting.

Traditional construction techniques were used, including timber framing, load-bearing masonry walls, Portland cement stucco and stone.

Photography: Douglas Kozel, AIA



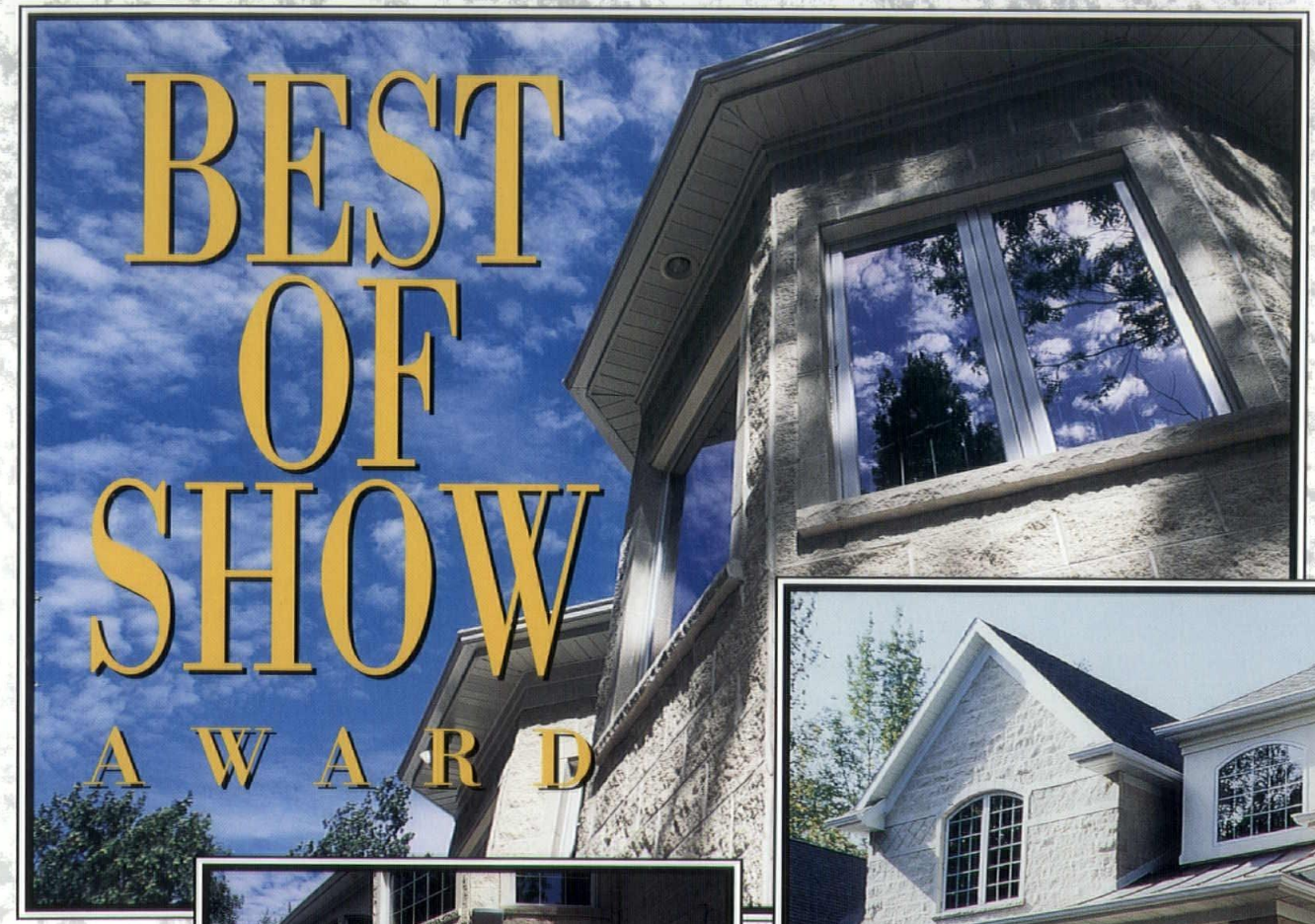


WISCONSIN CONCRETE MASONRY ASSOCIATION

MASONRY INSIGHTS

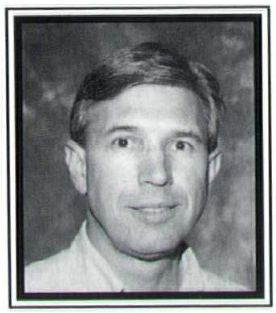
2001 VOLUME 1

2001 "EXCELLENCE IN MASONRY"



PRIVATE RESIDENCE
GREEN BAY, WI

EXCELLENCE IN MASONRY



From The President

The **Wisconsin Concrete Masonry Association** celebrated its **80th ANNIVERSARY** in style at our annual meeting in February. WCMA Past-Presidents were honored for their commitment and service to our organization and it was a pleasure having several at our banquet. Also, our Technical Director, **Dick Walter**, was recognized for his many contributions and service to our industry, including a toast celebrating his diamond year birthday. We are proud of our history and achievements. Exciting opportunities will be an integral part of our future and we are ready for the challenge!

At our meeting, the major topic for discussion was the Department of Commerce's effort to adopt the International Building Code (IBC) in Wisconsin. Comparisons of our current Code with the IBC show a considerable reduction in the requirement for non-combustible firewalls in favor of an unproven combination of fire suppression with combustible firewalls. It is the opinion of WCMA that reducing masonry firewalls would impact the quality of Wisconsin construction and threaten occupant safety. WCMA decided to send a letter to DOC, requesting they delay adoption until the Masonry Alliance for Codes and Standards completes a study to determine the cost and fire safety impact of the IBC in Wisconsin.

Our **13th Annual "Excellence In Masonry" Awards Presentation**, part of the annual AIA-Convention agenda, was very well attended. Maynard W. Meyer **"BEST OF SHOW"** honors were bestowed on a wonderful residential project constructed by Jim Kassner Construction of Green Bay. ***This is our first residential winner and a testimony to the versatility of concrete masonry.*** (It is important to note that one of our two Maynard W. Meyer "EXCELLENCE" winners is a residence!) Our "BEST OF SHOW" winner is featured in this edition of *Masonry Insights*. Other winners will be showcased in forthcoming issues.

Be certain to check out WCMA'S new WEBSITE at: **www.concretemasonry.org.** Included will be "Tech" notes, legal articles, "Excellence In Masonry" winners, links to associated sites and information about WCMA.

Our organization is dedicated to providing the finest, most diverse array of concrete masonry products to meet the award winning designs of our Wisconsin architect colleagues. Whenever we may be of service, please don't hesitate to call.

Thank you.

Paul M. Wank

Paul Wank, President

Wisconsin Concrete Masonry Association

Calendar of EVENTS

MAY 11, 2001

WCMA Board Meeting

Great Wolf Lodge

Wisconsin Dells, WI

JULY 27-28, 2001

WCMA Summer Business Meeting

Stone Harbor Resort & Conference Center

Sturgeon Bay, WI

AUGUST 15-19, 2001

NCMA Mid-Year Meeting

Westin Resort

Hilton Head, NC

PROBLEMS WITH ADOPTION OF THE ICC FAMILY OF CODES

The rush to adopt the International Code Council (ICC) family of codes in Wisconsin is creating some problems that could be avoided. The Department of Commerce (DOC) spent considerable time and effort to compare the ICC Codes to the existing Wisconsin Building Code and prepared a document that included hundreds of pages of modifications to the group of ICC Codes submitted for adoption. Many of these modifications made sense and improved the ICC Codes. However, some of the modifications will add considerable cost to building construction and are unwarranted. In addition, some areas such as reduction of fire walls from four-hours to two-hours and allowing combustible fire walls in TYPE 5 (combustible) buildings were not considered important enough to modify so to match our existing building code.

In their wisdom, the DOC felt it was necessary to add an "At-Rest Condition" to the Soil Lateral Load Table for foundation walls. The modification will make it practically impossible to determine the soil lateral load without running a soil boring test prior to building any building foundation. Lots of work for the soil boring folks but not practical and will increase the cost of building construction considerably. In addition, the DOC has included a requirement that every structure and portion thereof, shall, as a minimum, be designed and constructed to resist the effects of earthquake motions and assigned a Seismic Design Category. This requirement will also increase the cost of building construction needlessly, since Wisconsin has never had an earthquake that caused building damage and most likely never will.

The adoption of an International Building Code is a good idea, but unless the code adequately addresses good fire safety and doesn't unnecessarily increase construction costs, it isn't a good idea. The Fire Services are opposed to the adoption of the ICC Codes in their present form and have requested a more thorough comparison between our present code and the proposed National Fire Protection Association Code (NFPA). The Fire Services have approached the legislature about stopping the adoption of the ICC Codes until a proper and complete comparison can be made. Stay tuned for the latest information on this continuing drama.

Dick Walter

Dick Walter, P.E./CAE
Executive Technical Director

Check out **WCMA's** new web site:

http://**www.concretemasonry.org**

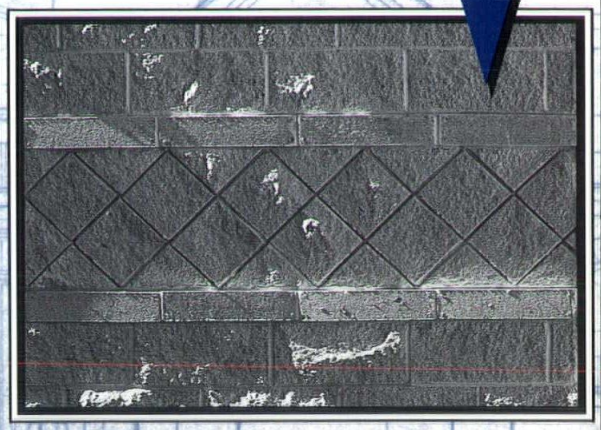
WCMA

Best of Show

Private Residence
Green Bay, WI

Architect: Jim Kassner Construction
General Contractor: Jim Kassner Construction
Mason Contractor: Aaron Vanden Avond Masonry
CMU Mfr: County Concrete Corporation

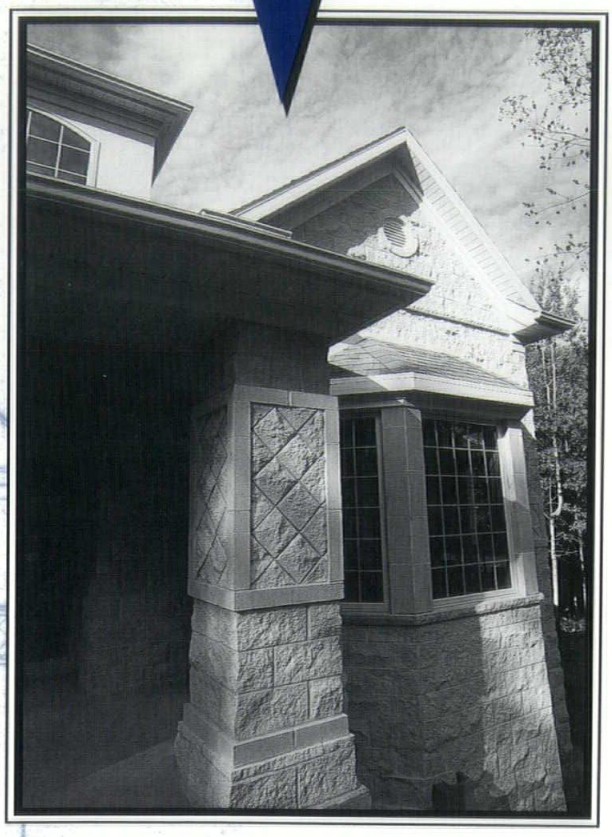
This dimensional effect was achieved with a bellyband of single-score split rock units laid in a diagonal pattern around the home's perimeter.

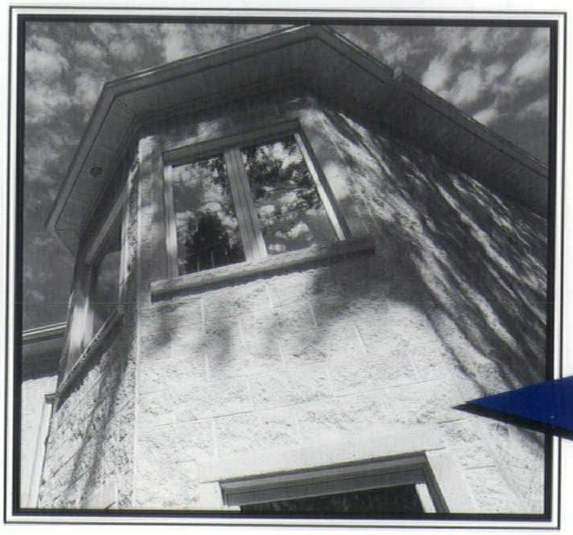


"This is a great argument for residential concrete masonry!" **-Judge-**

"I appreciate the sensitivity given to the detailing."

-Judge-

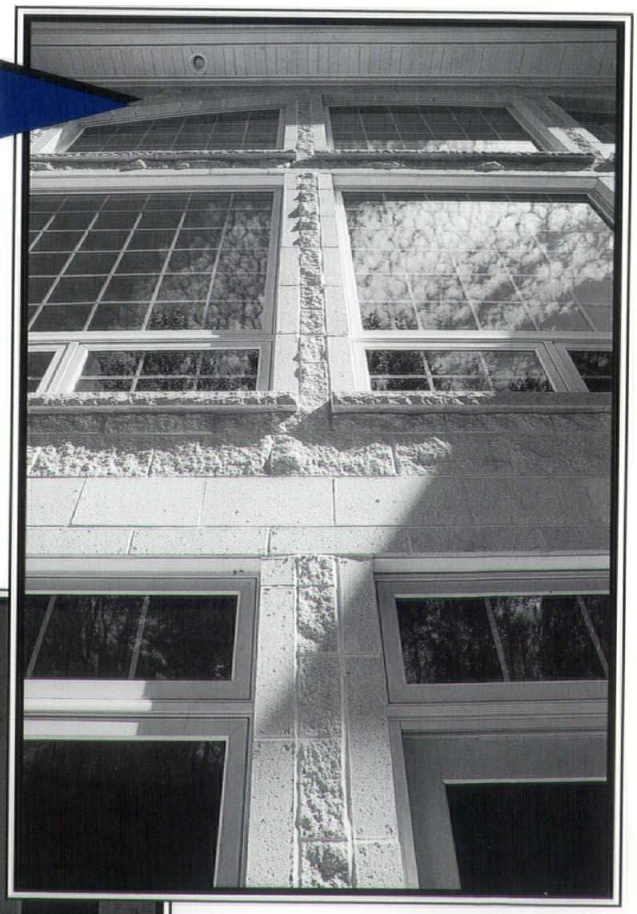




The primary exterior material is four inch thick, cream colored Country Stone masonry units, with a splitrock texture, and mortar to match.

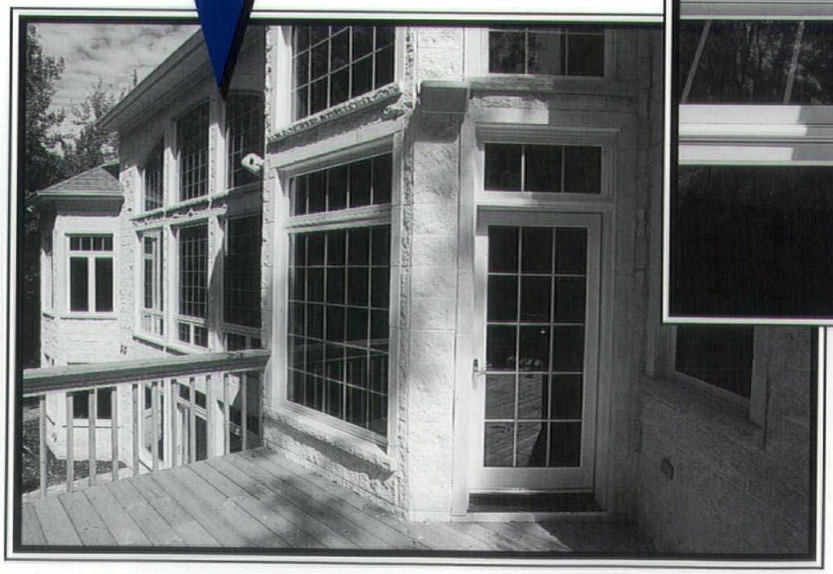
"Multiple textures used throughout the façade increase the overall aesthetics of this residence."

-Judge-



"The blend of decorative and standard concrete masonry units surrounding the entire home is superb."

-Judge-



APRIL 2001 LEGAL BRIEF

When the American Institute of Architects (AIA) issued the 1997 Edition of its General Conditions of the Contract for Construction, one of the most important changes it made was to provide for a mutual waiver, between the contractor and the owner, of claims against each other for so-called consequential damages "arising out of or relating to the contract." (See Subparagraph 4.3.10 of AIA Document A-201.)

To understand the meaning of 4.3.10, it is necessary to consider the kinds of damages the parties could cause each other, and whether those damages can otherwise be recovered.

Direct damages can normally be recovered. In a construction contract context, this would include costs such as the repair of defective work, or extra work due to changes ordered by the owner.

At the other extreme are damages that are remotely related to the claim, such as, say, mental suffering caused by the other party's lack of performance. Such remote damages may rarely, if ever, be recovered, and especially not on a "breach of contract" theory. In between are a large category of damages called "consequential" that are sufficiently related to the breach of contract to permit recovery, but not so intimately related as to be called "direct".

Not surprisingly, the borderline between these concepts can be a hazy one, and case law does not provide a lot of definition. However, 4.3.10 lists the kinds of "consequential" damages that are to be excluded. In the case of owner claims, they include "losses of use, income, profit, financing, business and reputation, and... loss of management or employee productivity or of the services of such persons." In the case of contractor claims, they include "principal office expenses including the compensation of personnel stationed there" [and] "losses of financing, business and reputation, and for loss of profit except anticipated profit arising directly from the work." Another portion of the clause makes it clear that reasonable "liquidated damage" clauses may be enforced.

This writer's opinion is that, absent a "liquidated damage" clause, the paragraph is likely to have a more adverse effect on owners than on contractors. With the exception of "home office overhead," contractors appear to retain most of the rights they had beforehand. The other damages that are excluded were rarely recovered even under previous law.

Owners, on the other hand, are severely impacted by the loss of ability to claim "reduced income or profit" and also lost management and employee time caused by contractor defaults.

From an owner's standpoint, the best solution may be to seek a "liquidated damage" clause that will provide a certain measure of recovery for contractor delays. An alternative for the owner is to eliminate 4.3.10 altogether and return to the common law standards. Absent some changes, there is reason to fear a reduced incentive for the contractor to finish on time.

From a contractor's standpoint, the most desirable improvement would be to reverse the limitation of its right to recover its extended home office expenses.

An alternative for both parties is to try to avoid 4.3.10 by suing in tort, claiming that the other side is guilty of negligence or misrepresentation rather than, or in addition to, breach of contract. But the development of the "economic loss rule" over the last 12 years makes it increasingly unlikely that tort claims will permit the recovery of damages that would be barred by 4.3.10. At a minimum, it would be foolish to assume in advance that tort remedies will be available, although there are specialized circumstances in which they would be.

As of the time this commentary is written in early April 2001, 4.3.10 has not been used long enough to generate any official court interpretations. However, that is likely to happen in the coming years and, in any event, that clause is one to which all parties should pay close heed in negotiating their construction contracts.

Ronald L. Wallenfang
Coordinator - Construction Law Group
Quarles & Brady LLP

JIM WEBER AND CATHY HIGGINS ELECTED TO NCMA EXECUTIVE COMMITTEES

Jim Weber, President of Bend Industries, Appleton, was elected to a two-year term on NCMA'S Executive Committee. Cathy Higgins, V.P. of Sales and Marketing of Dynamic Color Solutions (DCS), Milwaukee, was elected to a two-year term on NCMA's Associate Member Division Board. Terms began January 29, 2001.

NCMA is the only national organization representing manufacturers and suppliers of concrete block, concrete brick, unit concrete pavers, segmental retaining walls and related products. The association carries out a wide range of technical, research, marketing, government relations and other activities on behalf of its members.

Congratulations, Jim and Cathy! WCMA is proud of your accomplishments and appreciates your service to our industry.

We Remember A Friend

We are saddened by the passing of ***Jim Crawford, Sr.****, founder of Dynamic Color Solutions (DCS), February 18, 2001. Consistent with Jim was his dedication to family, friends and customers, offering a kind smile, a helping hand, and above all, integrity. We are richer for knowing Jim Crawford, Sr. and extend our condolences to Cathy Higgins, Jim Crawford, Jr., the Crawford family and all at DCS.*

WCMA PRODUCER MEMBERS

Antigo Block Company
Antigo, WI
715/623-4837

Bend Industries
Appleton, WI
800/242-3134
920/733-4904

West Bend, WI
800/686-2363
262/338-5700

Best Block Company
Milwaukee, WI
800/782-7708
262/781-7200

County Concrete Corporation
Appleton, WI
800/242-7733
920/734-7733

Eau Claire, WI
800/729-7701
715/834-7701

Marathon, WI
800/289-2569
715/443-2434

Rice Lake, WI
800/207-9960
715/234-8144

County Concrete Corporation (cont'd.)
Stevens Point, WI
800/274-1118
715/341-0990

Lakes Brick & Block
Zenda, WI
262/275-6611

Oneida Concrete Products
Rhinelander, WI
715/365-6565

Quality Concrete Products
Sussex, WI
262/246-5050

Waukesha Block Company
Waukesha, WI
414/290-9000

Winger Concrete Products
Hazelhurst , WI
715/356-9429

Wisconsin Brick & Block Corp.
Madison, WI
800/362-6633
608/845-8636

WCMA PROFESSIONAL MEMBERS

Milwaukee School of Engineering
Milwaukee, WI
414/277-7308

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Project	**Private Residence**
Location	**River Hills, Wisconsin**
Architect	**Witteman Wydeven Architects, LLC**
Contractor	**Witteman Wydeven Architects, LLC**

The five-acre site had a 1950s lannon stone ranch home on it that would be replaced with one designed with reference to the American Shingle Style, combining traditional elements of that style with a casual, contemporary lifestyle. Openness between the major living spaces was the major requirement of the program.

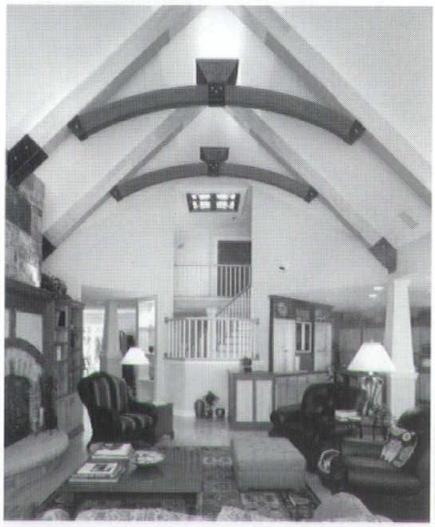
After an initial review of the existing home configuration, the decision was made to remove the home except for the foundation and first floor deck. Additions were then configured off of the existing foundation to meet the program requirements.

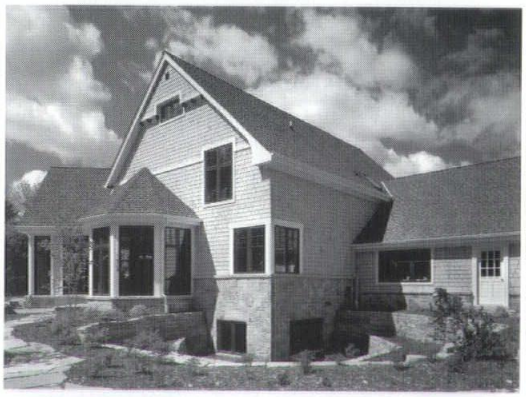
The major living space is arranged so that the breakfast nook benefits from sunrise and early morning sunlight. The southfacing great room is flooded with light throughout the day. The mass of the master suite shades the low, western sunlight and sometimes harsh sunset from the room.

At the hub of all the spaces is the open stairway, acting as a sculptural element, defining the boundaries of the spaces while maintaining their openness. The combination of finishes, including painted wood, stained cherry and clear birch, introduces elegance to the more formal foyer and dining room while bringing a casual slightly contemporary feel to the main living areas.

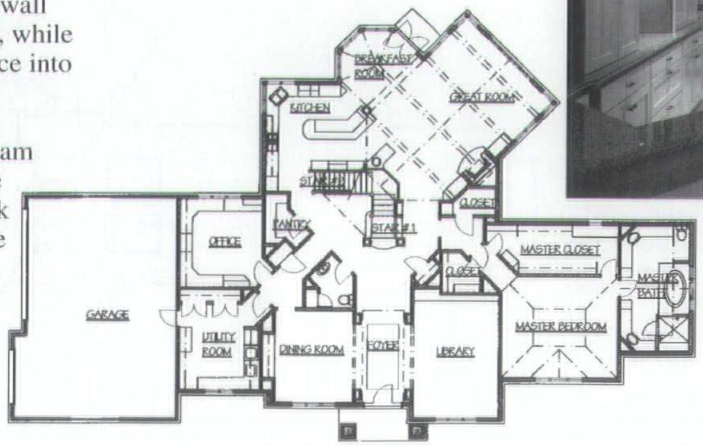
Stone used on the home is incorporated in low landscape walls to create an entry courtyard, as well as informal seating areas. A stone retaining wall allows light into the lower level, while two patios extend the living space into the outdoors.

Hand-crafted hammered iron beam brackets, custom art glass above the stair and exterior timberwork celebrate craftsmanship and care for detail. These elements are used to bring a consistency of style and detail from the exterior to the interior.





Photography: Eric Oxendorf Studio



Project	**Private Residence**
Location	**Appleton, Wisconsin**
Architect	**Hoffman Corporation**

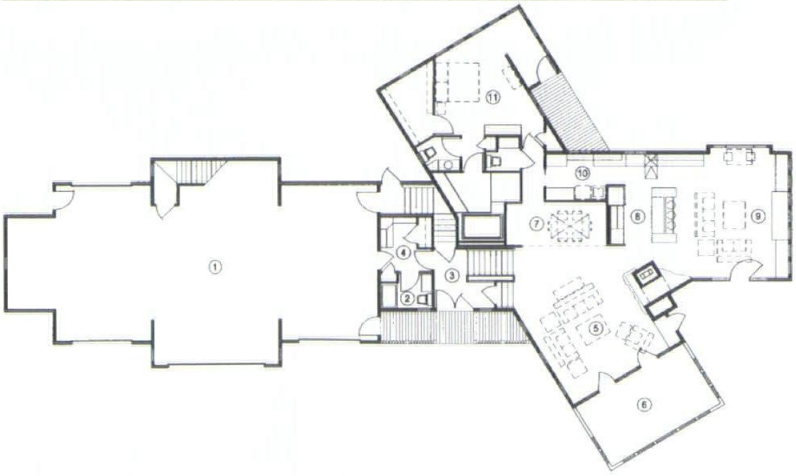
New horizon is a private, single-family residence designed in a rural setting. The owner wanted all of the amenities and convenience of a new suburban home while respecting the simplified building style and form of the surrounding rural environment.

Although the overall site is relatively flat, the area chosen to situate the residence is a raised knoll where the boundaries of the farmland, a swamp and a stream converge. In addition, the building is oriented on the site to take advantage of the passive solar attributes and prevailing winds. The once tilled acreage is in the process of being returned to prairie and native tree species by the owner.

The new homestead is a merger between farmhouse, machinery barn and bank barn. Each of these elements represents a defined function for the home. The farmhouse includes a front porch, foyer entry, garage, kitchen and gathering spaces. Its simplified gabled form with a three-quarter story second floor celebrates the traditional farmhouse form found throughout rural Wisconsin.

The machinery barn element intersects the house garage creating a juxtaposition of form and color that is clearly defined.

The form of the bank barn created an opportunity to place the main living spaces six additional feet above grade. Such a move enhances the views to the southwest through the 22-foot tall gabled window walls of the great room.



This project is a marriage between the inevitable contrast and compromise of two life-styles and building forms that embrace one another. Rather than one dominating the other, each embraces the best each has to offer and delivers an end product that far outweighs what either can deliver alone.

Photography: Chad Ulman and Tom Lemkuil

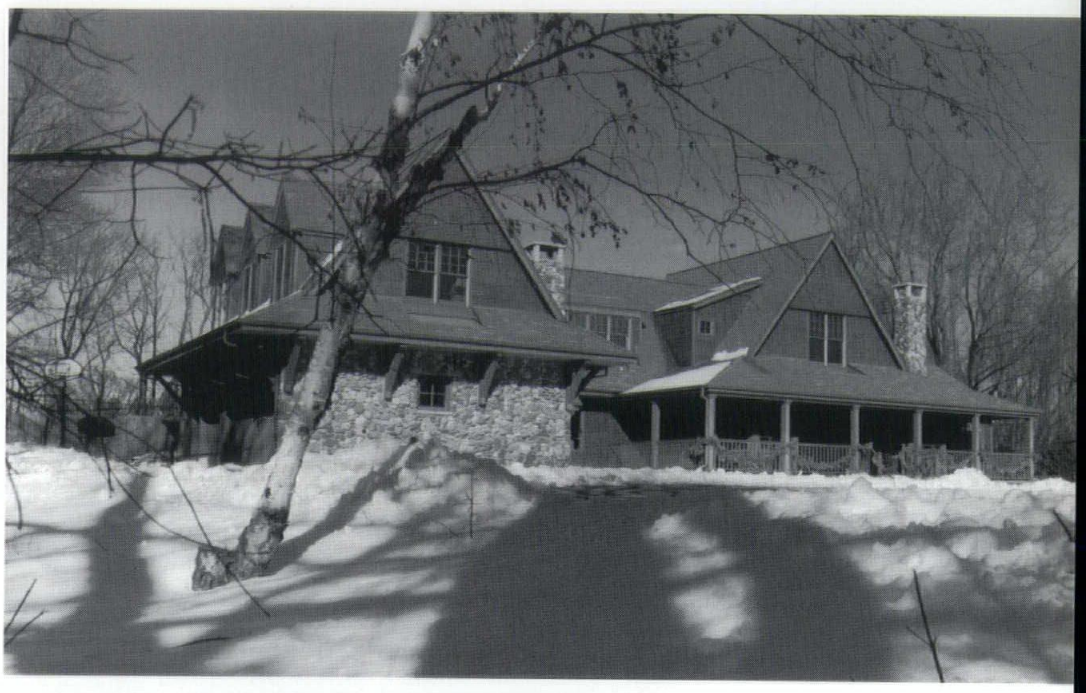
Project	**Miller Residence**
Location	**Mequon, Wisconsin**
Architect	**Bruce Jackson Architects, Inc.**
Contractor	**Gaudes Custom Homes**

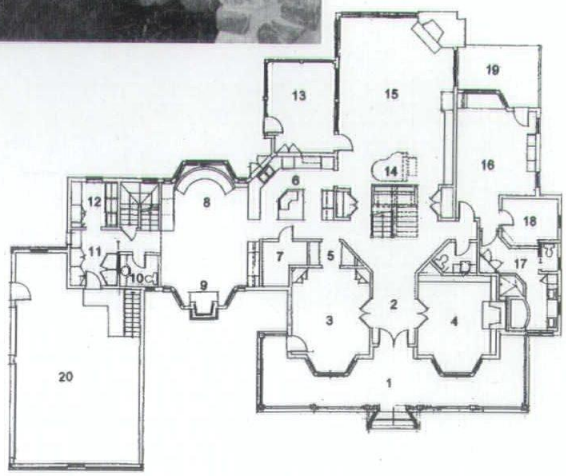
This residence was designed for a large family to serve as their primary residence. The site, which is close to the western shoreline of Lake Michigan, varies little in topography and is surrounded by dense woods.

A contemporary adaptation of the Shingle Style, this house combines an open plan interior with a sculptural, traditionally detailed exterior. The house incorporates gable and hipped roofs, multiple stone chimneys, bays and large shed and gable dormers in a dynamic composition. The material palette of cedar shingles, local fieldstone and asphalt shingles is harmonious with the colors and textures of the surrounding woods.

The plan is organized to respond to considerations of site, view and solar orientation. The south elevation is characterized by a wraparound front porch that forms the main entry and provides exterior living space with a visual connection to the street. The entry foyer is flanked by the formal dining room and the library/study. On the axis with the entry, a prominent central stair provides a buffer to the family room and piano space. A master bedroom suite is positioned to the east of the family room and a kitchen and informal eating hearth room to the west. The upper level contains five bedrooms, a common space and two full baths. A principle feature of the rear of the house is the screened porch. Treated as a towerlike element with an independent roof structure, the porch provides summertime living space on two levels.

Photography: Scott Jackson





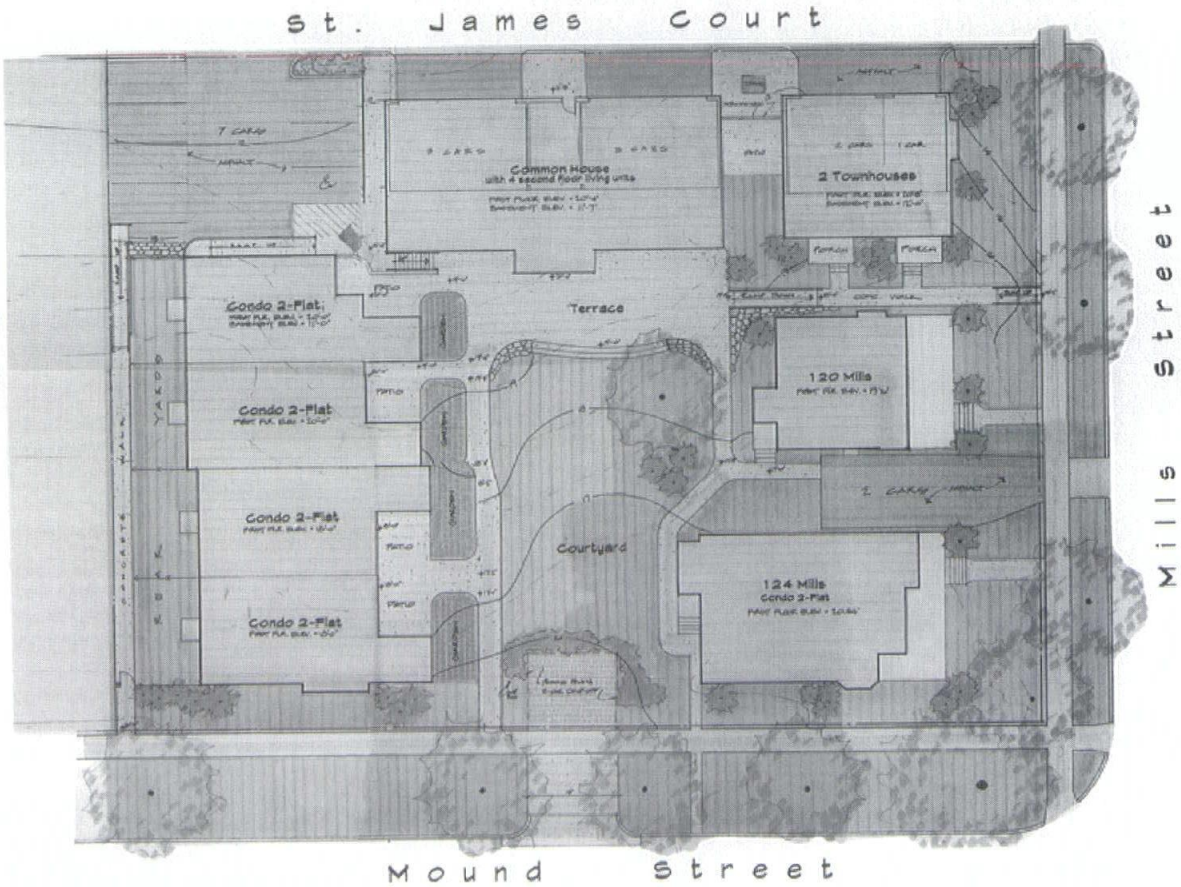
Successful Village Cohousing

The Village Cohousing project is urban infill community living. The whole fabric of the design solution — the space-efficient site and dwelling unit layouts, the many ecologically-conscious materials used, the energy-efficient mechanicals, the climate-aware architectural form, the many community-oriented spaces — reflects the consensus of the resident-developers to create a "custom-built neighborhood."

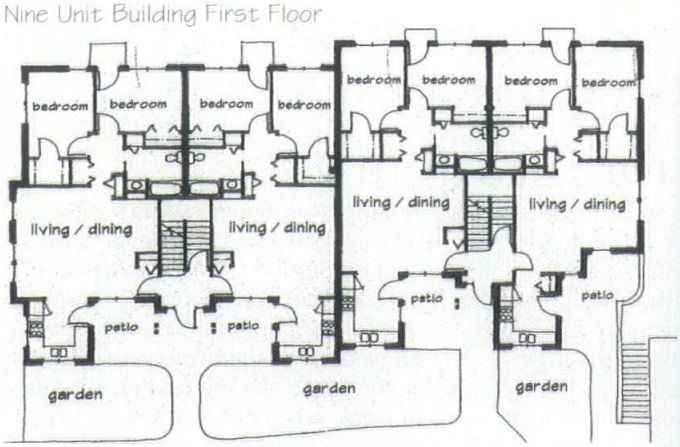
In 1991, the architects held a series of workshops to introduce the concept of "cohousing" to the Dane County area. One of the groups that formed, The Village, was committed to building in an urban area. After almost nine years of meetings and after looking at scores of sites, they purchased half a city block bounded in a lively older Madison area with a mix of students and homeowners, close to the UW-Madison campus, bus lines, hospital and downtown offices.

Cohousing is a form of cooperative community that is resident developed and run, and which combines individual dwelling places with the advantages of community living. Pioneered in Scandinavia, cohousing has caught on in the U.S. in recent years, with hundreds of active groups at various stages of the housing development process.

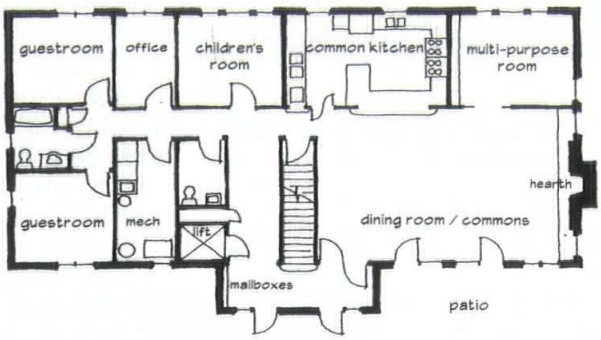
The strong neighborhood association had turned back two other multifamily proposals for this site. However, they embraced the cohousing project even though, at 26 units per acre, it was more dense that the surrounding blocks. Neighbors understood that in cohousing the developer *is* the future residents and decided that the quality of the design would enhance the residential feel of the area.

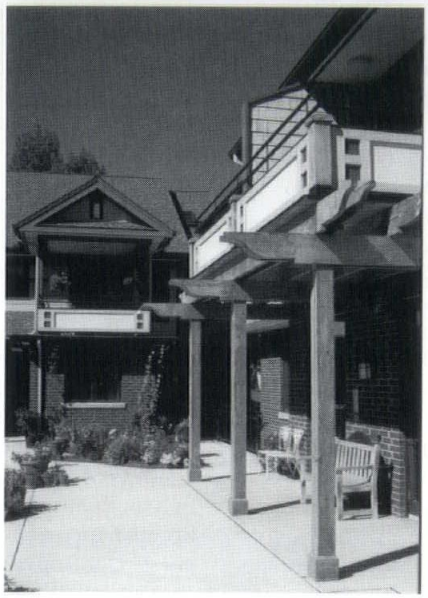


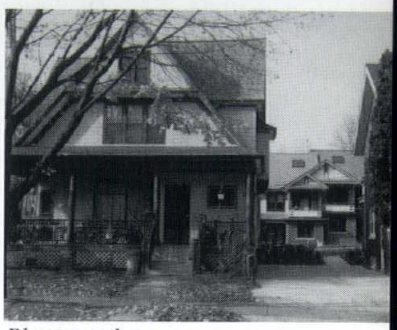
Nine Unit Building First Floor



Common House First Floor







Photography:
Lou Host-Jablonski, AIA, and Roger K. Smith

The Village complex includes 17 dwelling units varying from one to four bedrooms in size. Two of the five existing old houses (124 South Mills and the brick 120 South Mills) were retained and refurbished. The Common House, the Townhouse duplex and the Nine-Unit building are all new construction.

The 2/3 acre site has about a six-foot difference in elevation from Mound Street to St. James Court. By raising the central courtyard grade higher, the architects were able to provide enclosed parking below the Common House and the Townhouses. The site parking is located on the periphery, with the heart of the site strictly for pedestrians. This is a characteristic of cohousing. The primary vehicular access is from St. James Court, an alley-like city street. Some of the "green building" features are: modest "just enough" unit sizing to minimize resource use; low-VOC paints and coatings; floor and wall tile made with recycled glass; high levels of cellulose insulation (recycled newspapers) for excellent energy performance; orientation and slope of the roofs for future solar collectors; heavy timber arbor is 100-year-old reused douglas-fir; and carpet made with recycled fiber content.

Project: Village Cohousing
Location: Madison, Wisconsin
Architect: Design Coalition
Contractor: Krupp Construction Co.

Other features include:

- Most of the grade-level units have a patio adjacent to the living/kitchen area and a small garden area. All of the new kitchens orient to the courtyard.
- A central Terrace (off the Common House dining room) is located in a sunny protected micro-climate and will someday have a screened porch
- The site is carefully graded to allow wheelchairs throughout
- A drop-off parking area (lower center, off Mound) is surfaced with porous-paving material that allows grass to grow through
- The site landscaping is being done by the resident gardeners and includes native prairie species

The Common House is shared by all residents and includes a generous dining room for (optional) meals in common, prepared in the semi-commercial kitchen. Each dwelling unit also has its own kitchen and dining space.

The large shared basement in the Nine Unit building has an exercise room, large laundry, bicycle parking and storage.

by Sebastian Schmaling

Urban Revitalization – The Savior of Suburbia

Americans have always dreamed of a better life beyond the limits of the city, which was perceived as a decadent den of iniquity, and a place dominated by corruption and vice threatening America's democratic order. The undercurrent of anti-urban sentiments has been a fixture of American intellectual history, from Thomas Jefferson and his condemnation of the city as sores on the body politic, to pastoral writers such as Thoreau, Hawthorne and Twain and their glorification of the values and virtues of the agrarian countryside. While the city was accepted as an inevitable institution for cultural and commercial exchange, the cultivated countryside was viewed as the favored zone of settlement. It provided the opportunity for an existence imbedded in the "middle landscape," that mythical land between the wholly artificial metropolis and the wholly natural wilderness. Only here did it seem possible to take advantage of the benefits of the city while enjoying life in nature—but in a tamed nature.

The pastoral space of suburbia was the logical response of this desire to achieve the utopian middle landscape, yet it was not until the emergence of the railroad and, more importantly, the automobile that a considerable portion of America's urban population was finally able to escape the overcrowded industrial cities. Before the urban mass exodus became feasible, however, the longing for a life closer to a domesticated nature found its clearest expression in green parks inserted into the gridwork of American cities, an attempt to medicate the perceived social and physical ills of urban life with a small dose of pastoral tonic. These oases opened up dense neighborhoods and imported pieces of cultivated nature into direct proximity to the people who otherwise would not have access to it: a provisional middle landscape.
Once it became possible to leave the cities, suburbs grew rapidly at the expense of the urban centers. Post-war suburbanization was the manifestation of the intrinsic yearnings of Americans who innately understood the single-family house to be the grail of the quest for the American dream. But the explosion of suburbia revealed the biggest conceptual flaw of the middle landscape: a settlement pattern based on the infinite repetition of single family homes created an endless carpet that overwhelmed and, ultimately, destroyed the natural landscape of which it was supposed to take advantage. Simultaneously, urban flight left behind ruined and abandoned urban cores that consequently lost all resemblance with the classical notion of "city."

The mechanism of converting the entire country into one continuous middle landscape proved to be inherently self-destructive as it slowly eroded the two extreme poles on either side of that middle, eventually mutilating them beyond recognition. The only way the suburbs could retain their meaning as encompassing the middle was to make sure that its relative extremes still existed. After all, how can one take advantage of the benefits of the city and nature when they both have disappeared? It became apparent that the suburb needed, not only semantically, the *urbs*, the city, as a justification for its own existence.

I would argue that there were two major responses to the growing awareness that an uncritical continuation of this growth pattern would be detrimental to the vision of the middle landscape. One led to a heightened awareness of environmental issues, culminating in today's smart growth movement, whose rather selfish agenda is less concerned with the genuine protection of wilderness than with the prevention of new development in the backyard of suburbia. The other manifested itself in the remaking of urban centers, creating controlled urban environments that would capitalize on the iconography and mysticism of the city without the problems of the traditional metropolis. Similar to the creation of parks as domesticated representatives of nature in the industrial city, these new "fun towns" have reintroduced a tamed version of urbanism within the vast fabric of suburbia. The refreshing healthy Sunday afternoon stroll of the industrial worker has been replaced by the Saturday night entertainment pilgrimage of the turn-of-the century suburbanite: the themed environment of these urban cores assures a well-calculated "urban" experience, without the annoyance of being exposed to panhandlers or falling over trash – in other words, without the complexities of uncontrolled unpredictable city life.

From this perspective, today's urban developers work very well within the framework of an American tradition: they are domesticating the city, just like their forefathers were taming the wilderness. And just as savvy marketers had been quick to exploit the myth of nature to sell homes in the periphery, developers now capitalize on the myth of urbanity.

The polemic vocabulary of critics like Paul Goldberger ("airbrushed urbanity") or Herbert Muschamp ("sanitized razzmatazz") is poignant, yet to criticize redeveloped downtowns as blatantly commercial is absurd and doesn't help to evaluate the role that urban revitalization plays in the contemporary landscape of America. Of course, it seems unlikely that the economic benefits of large-scale mega-projects like convention centers or arenas will spill over into the economically depressed neighborhoods surrounding downtown – but that is not the point. Instead, the purpose of urban revitalization is this: it stills the suburban hunger for cultural and leisure experiences, for an urban atmosphere that contains referential homages to the lost city. "Comeback cities" are not the harbingers of a new urban migration; they simply seek to provide the missing piece in the ongoing creation of a functioning middle landscape.

EDITOR: The author is a residential designer with Vetter Denk Architects.

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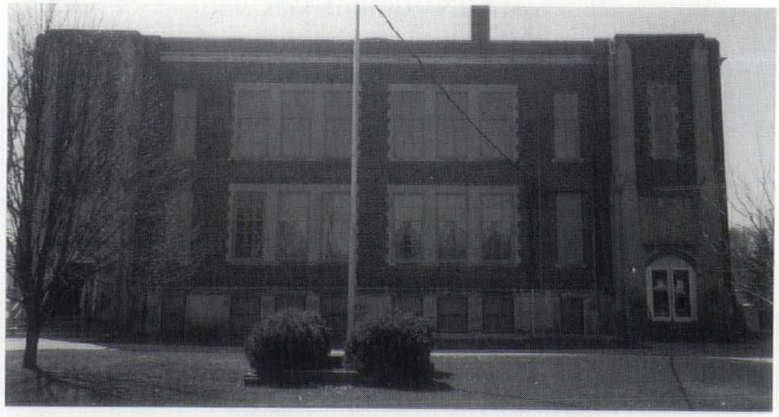

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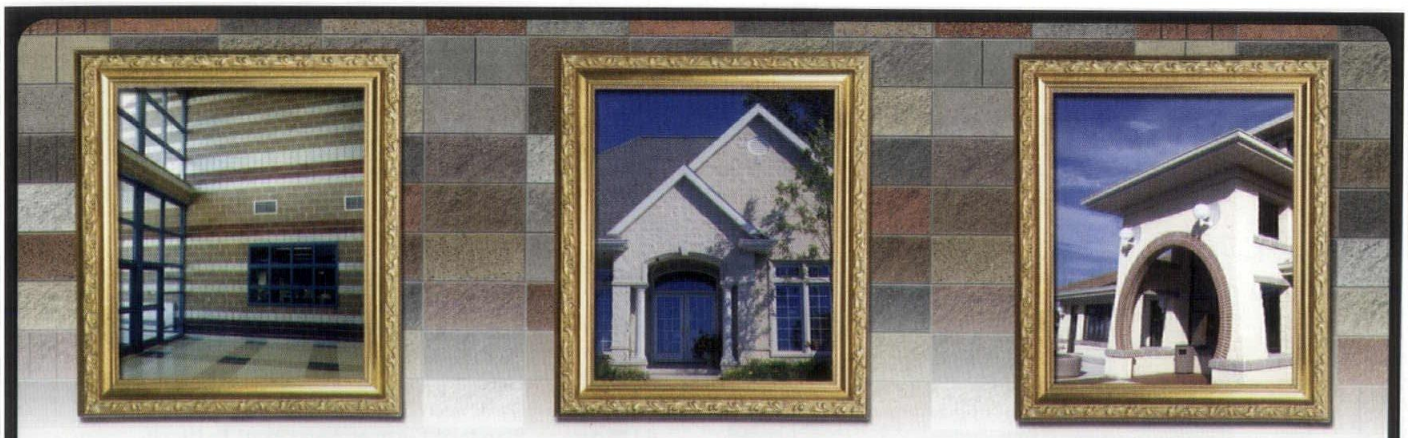

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B431	**Architect's Qualification Statement** with instructions (1993)	3.50
B511	**Guide for Amendments to AIA Owner-Architect Agreements** (1996)	9.00
B727	**Standard Form of Agreement Between Owner and Architect for Special Services** with instructions (1988)	3.50
B801/CMa	**Standard Form of Agreement Between Owner and Construction Manager Where the Construction Manager is Not a Constructor** with instructions (1992)	3.50
B901	**Standard Form of Agreement Between Design/Builder and Architect** with instructions (1996)	5.00

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by Richard Brandt

25 Tips for Good Indoor Air Quality

We hear about bad indoor air quality.

When there are complaints, there is help for private sector building owners and occupants from area staff of OSHA, the federal Occupational Safety and Health Administration.

When the complaint involves a public sector building, one owned by some form of "government," the Safety and Buildings Division Occupational Safety Inspectors and Industrial Hygienists offer consultation and enforcement.

Let's hear about good indoor air quality.

You will notice that some of the tips go beyond what is required by the HVAC code, Comm 64. Keep in mind Comm 64 was developed as a minimum standard. Designers may choose to do more than the code requires to achieve a level of indoor quality higher than the minimum.

Good air results from:

1. Outside air intakes should be far above ground level, preferably at rooftop height.
2. Air intakes should be 25 feet or more away from the nearest exhaust outlet. (Comm 64.19 requires a minimum of ten feet.)
3. Air intakes should be protected from rain or snow, be 20 feet from standing water, and be 20 feet from a water cooling tower.
4. Air intakes should be always open during times people are in the building, and a building representative should understand the HVAC system and be able to readily determine that intakes are open.
5. There should be at least 15 cubic feet of outside air per minute (cfm) per person entering through an airintake. (Comm 64.05 requires a minimum of 7.5.)
6. Air filters should be 50-70 percent efficient, located upstream from heating components, and be changed upon reaching the pressure differential recommended by the manufacturer.
7. If smoking is permitted in a designated room, the air from that room should be exhausted directly to the outside of the building.
8. Cooling coils and drip pans should be easily accessible for inspection and cleaning.
9. Drip pans should be slanted towards a drain and the drainage tubes be flush with the lowest area of the pans.
10. Tubes draining water from the pan should have a U-shaped vertical bend with two inches of water column greater than the static pressure of the system at that point.
11. Air velocity through cooling systems should be less than 500 linear feet per minute.
12. The water system temperatures should be greater than 140 degrees F (heating) or less than 42 degrees F (cooling).
13. Relative humidity should be between 20-40 percent, and never above 50 percent.
14. The only system of humidification should be live, untreated steam.
15. Air should be continuously distributed to all occupied areas at the rate of six air changes per hour. (Comm 64.06(2)(b) allows less than six air changes if properly sized mechanical cooling is installed.)
16. There should be adequate numbers of air supply, return, and exhaust outlets or grilles provided and they should be properly located to ensure a uniform distribution of air.
17. Toilet room exhaust should be ducted directly to the outside of the building at the rate of 75 cfm per fixture (water closets and urinals).
18. There should be nearly an equal volume of air exhausted from the building compared to air intake, providing a slight positive pressure (.02-.03 inch water gauge).
19. Loading docks should have a positive air pressure relative to the outdoors, when vehicles dock outside of the building.
20. Entrances to underground parking should have a positive pressure relative to the garage.
21. Ceiling tiles, ceiling materials and carpeting should not contain water stains, which indicates mold.
22. If water leakage occurs, absorptive materials (carpets, upholstery) should be dried within 12 hours to prevent mold.
23. Crawl spaces under floors should be dry and clean.
24. The carbon dioxide concentration in occupied areas should be between 800-1000 parts per million parts of air.
25. Woodworking, automotive, metal working, science and arts and crafts should be provided with local exhaust ventilation, and activity areas should have a negative pressure relative to other occupancies in the building.

EDITOR: The author is former Safety and Buildings Division Industrial Hygienist. Brandt retired in February of this year. This article originally appeared in the March 2001 issue of Wisconsin Building Codes Report, published by the Safety and Buildings Division, Department of Commerce. If you would like to discuss any of the tips, contact Randy Dahmen at (608) 266-3162 or rdahmen@commerce.state.wi.us.

2001 Excellence In Architecture Awards

Seven building projects have been recognized for excellence in architectural design as part of the 2001 Design Awards program sponsored by AIA Wisconsin.

This year's award-winning architecture highlights thoughtful and innovative design solutions for diverse types of buildings by architects who are members of AIA Wisconsin. The buildings recognized this year include a building for a collector set into a hillside overlooking a river valley, a modest private residence that quietly finds its place among surrounding farm buildings, a new state-of-the-art university research tower, an urban infill community living project, a museum addition to house live butterflies and plants, a comprehensive community hospital and a pedestrian bridge joining two historic buildings.

The architects and projects selected to receive **Honor Awards** for overall design excellence were: Flad & Associates, Madison, for its design of the University of Wisconsin Chemistry Building in Madison; KEE Architecture, Inc., Madison, for its design of a building for a collector in southern Wisconsin; and Vetter Denk Architects, Milwaukee, for its design of the Champion Residence in Hartford, Wisconsin.

The following architects and projects received **Merit Awards** for excellence in particular aspects of architectural design: Design Coalition, Inc., Madison, for its design of Village Cohousing in Madison; Hammel Green & Abrahamson, Inc., Milwaukee, for its design of both the Mercy Medical Center in Oshkosh and the Butterfly Vivarium at the Milwaukee Public Museum in Milwaukee; and The Kubala Washatko Architects, Inc., Cedarburg, for its design of the Harley-Davidson Bridge in Milwaukee.

The 2001 AIA Wisconsin Design Awards were presented to the architects, building owners and general contractors at a special awards ceremony on May 2 at the Monona Terrace Community and Convention Center in Madison. The annual Design Awards program represents the highest recognition given for excellence in architectural design by AIA Wisconsin.

A distinguished jury of three architects from outside of Wisconsin selected the seven award-winning projects from a total of 68 building projects submitted by AIA Wisconsin members. Members of the 2001 Design Awards jury were: David Brininstool, AIA, with Brininstool + Lynch, Ltd., Chicago, Illinois; Heather Willson Cass, FAIA, with Cass & Associates Architects, P.C., Washington DC; and Julie Snow, FAIA, with Julie Snow Architects, Inc., Minneapolis, Minnesota.

This year's award-winning projects will be featured in the next issue of *Wisconsin Architect*. The co-chairs of AIA Wisconsin's 47th annual Design Awards program were Mark J. Kruser, AIA, Middleton, James Rasche, AIA, Mequon, and Katherine Schnuck, AIA, Whitefish Bay.

Fall Workshop

The 2001 AIA Wisconsin Fall Workshop is scheduled for Friday, October 26, at the KI Convention Center in Green Bay. This year's full-day workshop will focus on the impact of technology on the practice of architecture.

The Fall Workshop is being chaired by Tom Cox, AIA, Appleton; Henry Kosarzycki, AIA, Milwaukee; and Dan Roarty, AIA, Green Bay. Other members of the program committee include: Mike Bahr, AIA, Germantown; Kevin Connolly, AIA, Wauwatosa; Paul Grzeszczak, AIA, Madison; and David Zach, Milwaukee.

Watch your mail for further details and registration materials. In the meantime, mark your calendar and plan to participate in the 2001 Fall Workshop on October 26 in Green Bay.

WAF Annual Meeting

The Wisconsin Architects Foundation held its Annual Meeting on May 2 in conjunction with the 2001 AIA Wisconsin Convention at Monona Terrace in Madison.

WAF President Michael Kadow, AIA, Green Bay, updated members on the successful scholarship and public awareness programs made possible by contributions received from architects and allied design and construction industry leaders. These WAF programs include over $51,500 in educational scholarships and grants in fiscal year 2000-01. WAF grants provided support for the Architecture Summer Camp coordinated by UWM SARUP for high school students and Maya Lin's lecture for the 100th anniversary of the Madison Art Center. WAF challenge grants made it possible for Diane Fleming to publish a wonderful new book that will introduce the architecture of Frank Lloyd Wright to elementary art students throughout Wisconsin and for the Design/Build Studio at UWM SARUP to design and construct new pavilions for the Engelmann soccer field on campus. In addition, the WAF Board of Directors approved over $19,000 in tuition scholarships for students pursuing architectural degrees.

As part of the WAF Annual Meeting, members unanimously elected Mark Cullen, Janesville; Gary Davis, AIA, Eau Claire; and Fred Zimmermann, AIA, Madison; to the WAF Board of Directors. Davis and Zimmermann were elected to their second terms on the WAF Board, while Cullen was elected to his first three-year term.

On behalf of Best Block Company, Brent Luedtke presented the WAF with a check for $2,578 to support ongoing WAF scholarship and public awareness programs. The gift reflects Best Block's commitment to architectural education. Each year the company contributes a portion of the revenues received from sales of its Sound Cell™ acoustical concrete masonry product.

Established in 1954, the Wisconsin Architects Foundation is a non-profit organization governed by a nine-member Board of Directors. Its mission is to build a better Wisconsin through architectural education. Contributions to the WAF are tax deductible to the full extent allowed by law.

Building Code Update

In early May, the Department of Commerce and the Wisconsin Fire & EMS Legislative Leadership Coalition reached an agreement regarding the fire prevention code provisions to be included in the proposed state building code package.

This fire code agreement should clear away the last hurdle for legislative approval of the proposed state building code package that also includes the International Building, Energy Conservation, Mechanical and Fuel Gas Codes developed by the International Code Council (ICC).

The revised state code package, referred to as "Option C," has been approved by the Commercial Building Code Council and Multifamily Dwelling Code Council. If all goes according to plan, legislative review and formal adoption of the proposed state building code package should be completed by September 2001, with an effective date of July 1, 2002.

Under the proposed "Option C" code package, chapter Comm 66 from the public hearing package is replaced with a revised chapter Comm 14, which substitutes the NFPA Fire Prevention Code (NFPA 1) for Wisconsin's current fire prevention code, subject to several modifications. The most significant modification of NFPA 1 is to not apply the design and construction requirements, including those in the NFPA Life Safety Code (NFPA 101) referenced in NFPA 1. This modification is to avoid any conflicts with the design and construction requirements in Comm 61 to 65 for new buildings as well as with previous requirements for existing facilities.

Other modifications to NFPA 1 include not applying requirements to properties that are not pubic buildings or places of employment and not applying provisions that address topics, such as flammable liquids, currently regulated by other Commerce Department codes. In addition, municipalities would be allowed to obtain written permission to use the ICC's International Fire Code (IFC) in lieu of NFPA 1.

Distinguished Service

The AIA Wisconsin Board of Directors, at its April meeting, unanimously approved awarding a Citation for Distinguished Service to the profession of architecture to: Cherie K. Claussen, AIA, Wauwatosa; Curt Hastings, Shorewood Hills; and Frederick E. Zimmermann, AIA, Madison.

Claussen was recognized for her distinguished leadership of AIA Southeast Wisconsin. As a local Chapter officer, including serving as President in 2000, she was successful in re-energizing continuing education programs and member involvement.

Hastings was recognized for his distinguished service on the Board of Directors of the Wisconsin Architects Foundation. During his six-year tenure, he contributed significantly in leading the WAF in its mission to build a better Wisconsin through architectural education.

Zimmermann was recognized for his many significant contributions as the Chair of the Legislative Committee. He has guided AIA Wisconsin's award-winning government affairs program for many years. Architects throughout the state have benefited from his commitment and dedication to representing the best interests of the profession before legislative committees and state administrative agencies.

These Citations for Distinguished Service were presented on May 2 at the AIA Wisconsin Annual Meeting in Madison.

In addition, AIA Wisconsin recog-

nized Joel Kohlmeyer, Assoc. AIA, Rice Lake, for his significant contributions to architectural education. He recently was presented with a Certificate of Appreciation for his 34-year career as an instructor in the Architectural Commercial Design program at Wisconsin Indianhead Technical College.

State Regulation

Did you know that Illinois, in 1897, became the first state to enact a statute regulating the practice of architecture? In 1951, Vermont and Wyoming became the last states to enact architectural regulation statutes, according to the National Council of Architectural Registration Boards.

Wisconsin was among the first 15 states in the country to regulate architects, enacting its first statute in 1917. For reference, AIA Wisconsin traces its roots back to the incorporation of the Wisconsin Chapter of the American Institute of Architects in 1911.

Consultant Directory

Wisconsin Architect will be publishing its third annual "Consultant Directory" in this year's final issue of the magazine.

The directory is designed as a resource for architecture firms and their clients. To be listed, a company must offer services to design and construction professionals in Wisconsin.

Please recommend this unique opportunity to your consultants. The more quality consultants listed in the directory, the more valuable this resource becomes for everyone. For more information, contact Brenda at (608) 257-8497 ext. 102.

AIA Internet Services

The American Institute of Architects recently announced the launch of a new state-of-the-art Internet portal for the exclusive use of AIA members. The new *MyAIA* portal replaces the website e-architect.com. The new *MyAIA* portal—accessed by clicking on the link "For the AIA Member" at www.aia.org—lets you choose and customize your view of the information you want to see.

Using software and technology similar to that used by popular Internet sites such as Yahoo and Excite, *MyAIA* lets you select Institute resources as well as appropriate information and services pulled from reputable Internet sites worldwide. All of this content is delivered exactly when and how you wish, right to your desktop Internet browser. But most importantly at *MyAIA*, you log in only once, customize once, and then simply bookmark your page for immediate access thereafter to the information you select.

"*MyAIA* will connect you to everything you need to become a more efficient and better-informed professional," said AIA executive vice president Norman Koonce, FAIA. "It's an important tool designed to make the AIA more transparent, more accessible, and more responsive to members. *MyAIA* brings the resources from every component of the Institute to every member and AIA component staff. We're confident *MyAIA* will become your most valuable Internet address."

The *MyAIA* portal is the latest initiative by the national component of the AIA to better serve the needs of members. For example, last December the AIA launched Information Central, a new "one-stop" toll-free help-line available by calling 800-AIA-3837. Information Central provides quick and efficient connections to the staff members and information you need. The *MyAIA* effort brings together in an Internet portal environment all the information about programs, products and services now available to members of the AIA, regardless of whether they were developed by local, state or national components.

The *MyAIA* home page can be customized to meet your need for news about local and national AIA programs and events, plus a wealth of business-related information critical to professional development and growth. *MyAIA* continuously delivers the freshest content from the Institute and the World Wide Web, compiled exclusively for members of the AIA.

Also at *MyAIA*, you'll find one-click direct access to even more essential services than previously available on AIAOnline. These services include:

- Member records—check CES status, and more.
- Information Central, a one-stop location to get answers to any question about AIA programs and events as well as an online catalog of the AIA Library and Archives collection.
- Direct links to AIA's in-house electronic expert that provides accurate answers in real-time to frequently asked questions about the AIA and the profession.
- Stock Quotes, through Excite.com.
- Online continuing education and AIA-member transcripts and AIA conventions/events updates.
- AIA staff directory.
- Information and reports from the AIA professional interest areas.

To access your fully customizable, personal *MyAIA* page and all the benefits available only to AIA members, you must log on. Logging on to *MyAIA* is easy. When you first open the portal you will see the "guest" view. Simply enter your NEW member number and password in the box labeled *MyAIA*Portal Login.

Your newAIA membership number can be located on your 2000 AIA/CES transcript or your AIA 2001 membership renewal notice. Your password is your last name all lower case and without spaces. Once you're logged in, you'll receive detailed guidance on how to fully customize your *MyAIA* desktop.

For more information or assistance, contact AIA Information Central, 800-AIA-3837, or, via email, infocentral@aia.org.

People & Places

Jonathan A. Parker, AIA, Pewaukee, and **William W. Rusk, AIA**, Mequon, have joined Eppstein Uhen Architects, Inc., as senior project managers. **John S. Chapman, AIA**, Racine, has joined the firm as senior architectural designer. **Robert**

Vajgrt, AIA, Greenfield, has been promoted to senior project manager within the firm.

Scott A. Ramlow, AIA, Pewaukee, has been named associate partner of Uilein Wilson Architects.

James W. Shields, AIA, Milwaukee, has been promoted to accociate vice president of Hammel Green & Abrahamson, Inc.

Eric D. Johnson, Assoc. AIA, Elm Grove, has become an associate of Durrant.

Flad & Associates announced the addition of **Michael A. Blaser, AIA**, Appleton, as an architect and **Thomas M. Raley, AIA**, Neenah, as a project manager.

Gregory P. Fischer, Assoc. AIA, Madison, has joined Plunkett Raysich Architects.

Susanna Salsbury, Assoc. AIA, Milwaukee, has joined Engberg Anderson Design Partnership, Inc.

Thomas Hirsch, AIA, Madison, will be conducting a workshop on " Fair Housing Accessibility Requirements" at the Wisconsin Conference on Homelessness on July 17-18, 2001. The conference is presented by the Wisconsin Collaborative for Affordable Housing.

The Zimmerman Design Group won awards for the design of three Wisconsin projects from the American Society of Interior Designers as part of the Wisconsin Chapter's 2000 Design Competition. The UW Fluno Center for Executive Education received first place in the Educational/ Institutional category. The firm also received first place in the Residential Renovation category for the interior remodeling of a private loft residence in a former furniture warehouse. The firm received an Award of Excellence for the renovation of DCI Marketing Inc.'s corporate conference room in Milwaukee.

The 2000 DuPont Antron Design Award Grand Prize and the Public Spaces Award were awarded to Engberg Anderson Design Partnership, Inc., for its innovative use of carpet in the design and renovation of the Milwaukee War Memorial.

Kahler Slater, in association with Gould Evans Associates has received the 2000 Louis I. Kahn Citation from American School & University magazine for the design of the Center for Health Careers Education at Gateway Community College in Phoenix, AZ.

Clarification

Photo credit to J&J Images was omitted from page 18 of vol. 71:6.

Membership Action

Please welcome the following members to AIA Wisconsin:

AIA

Abdelweli A. Elmi, AIA—SE
Douglas A. Gallus, AIA—SE
Beth-Anne Reid, AIA—SE
Ryan M. Rudie, AIA—SE
Richard M. Smith, AIA—SW
Kenneth A. Stirm III, AIA—SW

Associate AIA

Peter Balistrieri, Assoc. AIA—SE
Nathan Baron, Assoc. AIA—SW
Jason Bidwell, Assoc. AIA—SW
Mark Dingle, Assoc. AIA—SE
Matthew Dumich, Assoc. AIA—SE
Keith F. Duster, Assoc. AIA—NW
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Cory J. Schoonover, Assoc. AIA—NW
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Debra R. Zins, Assoc. AIA—SE

Professional Affiliate

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Norm Cappellina—SE
Leonard Chute—NW
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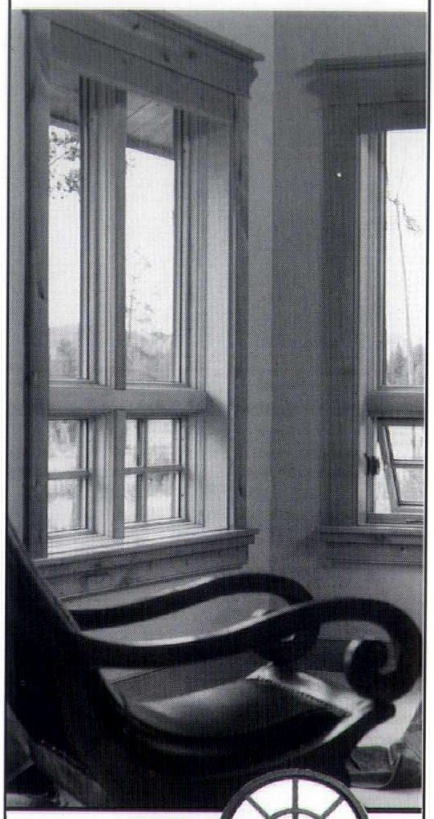

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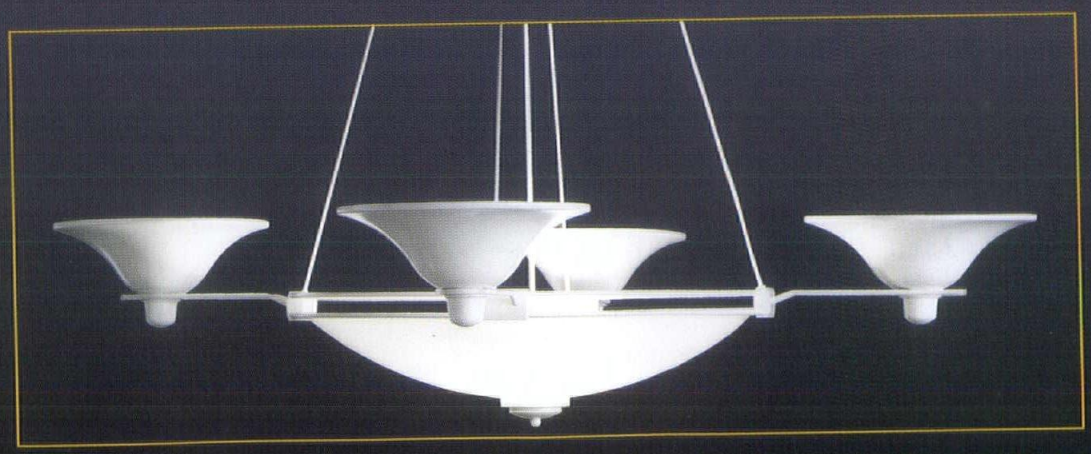

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